Half-Baked Cities for Half-Baked Men: The Urban Other in the White Tiger by Aravind Adiga

Sadaf Mehmood

Abstract

The urban space is exploited by the capitalist as a commodity to propagate the interests of capital accumulation. By controlling the means of production of space, capital generates a new urban class; the urban other, that can be displaced and dispossessed when capital paves its path for further development and accumulation. The capitalist driven visions of urban development and the seemingly tenacious resistance translate urban space as violent space whereby through temporal solutions the urban other is silenced and displaced from the centre to the alternative peripheries. This eventually produces allegories of otherness and dispossessions. The current research study focuses on the power relations in Indian urban space that instigates socio-spatial injustices and imbalances. This research aims to inspect the creation of a critical spatial consciousness to claim their right to the city by instigating struggles against their dispossessions from cityspace and come up with new more egalitarian organizations of space through their lived daily experiences. David Harvey's theory of accumulation by dispossession and Lefebvre's framework of the right to the city are adopted as the framework of the study in order to define the making and remaking of urban infrastructure and lives of its inhabitants. The selected fiction provides an insight to the urban space of India that dislocates the urban other by depriving them from their right to the city. This research study mainly focuses on the representation of Indian dystopian urban space in the novel The White Tiger (2008) by Aravind Adiga that provides new perspectives on intricate lives of Indian individuals with relation to spatial affinity.

Keywords: dispossession, displacement, right to the city

1. Introduction

Cities are spaces of differences. Density agglomerated to live and experience these differences. Urban space is a product of conflicts, struggles and negotiations whereby these differences are made and lived. A cityspace contrives duality in its core infrastructure whereby one group defines its everyday life and livelihood however the other conceives it a site for profit-making. The collision of diverse approaches to urban space potentially converts it into a battlefield wherein the hegemonic group reaffirms its control over the production of space whereas the other renounces or rebels against the constructed hierarchies. In this context, this research draws upon the neo-Marxist turn in spatial inquest and probes the intersection of power, spatial configurations and socio-economic stratification in relation to the phenomena of neoliberalism, cityscape and urban expansion. Neo-Marxists underline that how the invasion of capitalism has perpetuated spatial inequalities, injustices and imbalances. The urban space is exploited by the capitalist as a commodity to propagate the interests of capital accumulation. Urban dwellers experience the scrimmage of capital accumulation through segregations, evictions, displacements and dispossessions. By controlling the means of production of space, capital generates a new urban class that, I define as Urban Other, can be displaced and dispossessed when capital paves its path for further development and accumulation. By Urban Other I mean the dislocated urban class

whether it is slum, the poor or the working labour, the proletariat, urban or peri-urban farmer, and middle class groups who do not own the means of spatial production.

This research study chases the making of urban other and how through everyday experiences of inequalities and evictions cast remaking of urban other by his claim of right over urban space. The selected fiction provides an insight to the urban space of India that dislocates the urban other by depriving them from their right to the city and the negative impacts this leave on society's 'strategic and critical spatial consciousness' (Soja, 2010, p. 6). The study mainly focuses on the representation of Indian cityscape in the novel *The White Tiger* (2008) by Aravind Adiga. Balram Halwai the protagonist, experiences marginalization in the unjust cityscape of Delhi. He resists and reshapes his identity through all fair or unfair means to survive in the unjust milieu. Numerous researches have been conducted on *The White Tiger* (Shetty, 2012; Detmers, 2011; Sebastian, 2009; Singh K. , 2009; Mathew, 2015; Dubey, 2010; Korte, 2010/2011; Deswal, 2014; Thoker, 2012;Waller, 2012) to examine the novel in postcolonial perspective or to highlight the politics of publishing market or to voice the underclass, however no significant research has been conducted to highlight the spatial ideologies causing hostile relationships to displace and dispossess individuals while instigating few to resist.

2. Theoretical Framework
The present study draws over Marxist reception of spatial subject. While drawing over David Harvey's theorization of urban space in the backdrop of neoliberalism, I have argued that the dynamics of urban space are deeply connected with the growth of capitalism. Harvey connotes space as a product of capital surplus and thus inherently a class phenomenon. To investigate this I examine that how do the urban restructuring and expansions manufacture and formulate spatial ideologies and relations? While impeding the socio-economic equilibrium capital expands through urban expansion and reconstruction. To interpret urban space, I begin to question how through reconstruction and expansion, the urban other is displaced and dispossessed. For this reason, David Harvey's theorization of *Accumulation by Dispossession* has ignited my study. Harvey theorizes accumulation by dispossession as 'the continuation and proliferation of accumulation practices which Marx had considered 'primitive' or 'original' during the rise of capitalism' (Harvey, 2005, p.159). While drawing over Marx's notion of 'primitive accumulation' Harvey (2003) calls accumulationby dispossession' as an ongoing process in current phase of capital accumulation. Whereas Marx defines primitive accumulation as a historical segment where 'extra-economic force' is engaged to generate essential stipulations for accumulation by 'transforming common wealth (such as land) into private capital and generating a supply of labour by creating a landless proletariat separated from its historical means of subsistence' (Gillespie, 2005, p. 67).Reconsideration and extension of Marx's idea takes Harvey to inspect the mechanisms of capital operating asymmetrically in socio-spatial and politico-cultural spheres with hegemonic control.

Marx characterizes capitalism as not only the engagement of exchange relations but also 'by a capitalist class monopoly of the means of the production and a consequently alienated and estranged propertyless proletariat' (Jessop, 1999, p. 513). However, for Harvey (2003) this alienation is dispossession and displacement of laborer from his own work and his assets. He argues that the expropriation of means of production is not primitive instead it is ongoing and continuous.Accumulation is a transformative process wherein the capital gains power and create

conditions for transforming employed into unemployed and self-employed into wage-labour.Harvey develops his theory by relying over the works Luxemburg and Arendt. He begins with Luxemburg's elucidation of the twin-fold capital accumulation. On one hand, it employs the 'transaction between the capitalist and the wage laborer' during the production of surplus value at 'the factory, the mine, the agricultural estate'. While on the other, it involves 'the relations between capitalism and the non-capitalist modes of production' whereby 'force, fraud, oppression, looting' are common practices (Harvey, 2003, p. 137; Luxemburg, 2003, p. xvii-xix).

Harvey highlights the deficiencies of her theory of under-consumption to investigate the crisis tendencies of capitalism and confers 'the lack of opportunities for profitable investment as the fundamental problem' (Harvey, 2003, p.139). In so doing, he accentuates the overriding magnitude of the theory of over-accumulation. Harvey evaluates built sector investments as more deeply swathed with the processes of accumulation through dispossession. He implies that the 'fictitious crises' structure a firm ground to facilitate devaluations within the panorama of socio-economic sphere in order to re-use the 'assets (including labour power) at very low cost (and in some instances zero cost)' by ensuring accelerated accumulation, however, for Marx this process entails 'expelling a resident population to create a landless proletariat, and then releasing the land into the privatized mainstream of capital accumulation' (Harvey, 2003, p. 149). Although Harvey rebuts Luxemburg's argument of crisis tendencies of capitalism, however, her analysis of the twin-fold character of capitalism has found relevancy to Harvey's theorization that is 'capitalism always requires a fund of assets outside of itself if it is to confront and circumvent pressures of over-accumulation' (2003, p.143). Harvey argues that capital through creation of its own outside or exploitation of non-capitalist sector stabilizes itself. As Luxemburg also discerns that capital to counter the crisis tendencies of overaccumulation always needs 'something 'outside of itself ' in order to stabilize itself' (2003, p.140), however, with integration of capitalism as a process, Harvey contends that it operates through all social relations and hence lies in its orbit (2003, p. 144). In India, on the name of redevelopment of urban space, the state and capital are incessantly engaged in the process of dispossession of public lands for private accumulation of the capital. Harvey's argument of accumulation by dispossession provides theoretical understanding of Indian urban space whereby millions of urban other displaced and dispossessed from the urban space for elitist consumption (Chatterjee, 2008; Bhan, 2009).

The urban space is thus divided into two main classes, the one who controls the means of production of space and the other is the urban other who does not have any means to control the space. The urban other in the scrimmage of *'haves'* and *'haves-not'* is grappling with the question of whose right to the city? The new spatial setup of cityscape is thus seen as empowering one stratum of society and pushing the other to the margins by depriving them of any right to claim city. Urban space through development and its associated intricacies deploys allegories of socio-economic imbalances, displacements, dispossessions, evictions and struggles for claiming right to the city. This instigates third question of my study that how does the urban other develop critical spatial consciousness and resist the structures of exclusion and segregation? For this my argument dwells in Henri Lefebvre's articulation of *the Right to the City.*

Lefebvre (1996) exposits the right to the city, in the backdrop of the student protests in France in 1968, as both 'a cry and a demand' for a 'renewed right to urban life' (p. 185). Lefebvre defines the right to the city as collective right of participation in the development of the city. This

participation shapes not merely that urban structure but it also develops everyday life of its inhabitants. Lefebvre imagines the 'right of all urban dwellers to collectively enjoy the benefits, cultural plurality, social diversity, economic advantages, and opportunities of urban life, as well as to actively participate in urban management' (Fernandes, 2007, p. 217). Coinage of the right to the city is in response to the deviation of Rousseau's social contract and the *Declaration of the Rights of Man and of the Citizen* of 1789.

Lefebvre argues that the rights outlined in the *Declaration of the Rights of Man and of the Citizen* are inadequate through their narrow elucidation of the social unit of analysis: the individual. Lefebvre introduces the notion of 'social citizenship'; through this approach not only the relation between individual and community will be changed but also between the individual and the state. This would entail an expanded set of rights of urban dwellers to 'fully enjoy urban life with all its services and advantages—the right of habitation—as well as taking direct part in the management of cities—the right to participation' (Fernandes, 2007, p. 208). Lefebvre's right to city 'manifests itself as a superior form of rights: right to freedom, to individualization in socialization, to habit and to inhabit' (Lefebvre, 1996, p. 173). The right to the city, For Lefebvre, must be interpreted in remaking of urban infrastructure where urban dwellers are free to develop their everyday life in the backdrop of urban development and redevelopment. Only capitalists' contributions in making and restructuring the urban infrastructure, directs Lefebvre to describe the idea as 'a cry and a demand' to claim and shape the future by the collective that Lefebvre terms as *oeuvre*.

Lefebvre does not ensure the formulation of collective urban oeuvre however suggests *autogestion* as a mechanism for its activation. Lefebvre inspects *autogestion* as crucial for the contestation of everyday life, by advocating it as a form of organization that through its revolutionary nature can reclaim the city by challenging the suppression advocated by state and its associated capital forces: 'In essence, *autogestion* calls the State into question as a constraining force erected above society as a whole, capturing and demanding the rationality that is inherent to social relations (to social practice)' (2009, p.147). Everyday life, for Lefebvre, is an interchange between 'illusion and truth, power and helplessness; the intersection of the sector man controls and the sector he does not control' (Lefebvre, 1996, p. 40). Lefebvre observes *autogestion* potentially erodes the contestation of rational planning in capital relations: "Once someone conceives of *autogestion*, once one thinks its generalization, one radically contests the existing order, from the world of the commodity and the power of money to the power of the State" (2009, p.148). *Autogestion* is the process in which the urban dwellers gather to attain independence by regulating all facets of their everyday lives. It is the self-awareness and self-management to devise strategies for reclaiming the right to the city. *Autogestion* is mechanism by which *oeuvre* would surely democratized through getting independence from dominant power structures of capital. Lefebvre's right to the city entails revolutionary consciousness to reclaim everyday life in the city through equal opportunities of shaping lives in the new face of developed cityspace. Fundamentally, the right to the city is a tool of scrutinizing socio-economic equilibrium for all urban dwellers.

In the backdrop of Lefebvre's the right to the city the present study measures the scale of socio-spatial equilibrium in Indian urban infrastructure. The creative destruction of Indian urban space is processed through displacements and wealth concentration in few hands. In so doing the displaced is dispossessed from its right to the city and bereaved of 'the democratic control over the production and utilization of the surplus capital' (Harvey 2008, p.37). I argue that, through top-

down decisions of the state and capital authorities, the right of contribution in making and remaking of space is taken away by the urban other that subsequently has bereaved them from their right to make and remake their everyday life. I discern that the right to the city and the right to shape everyday life are interwoven over spatial praxis. Since 1970s, Indian land has been acquainted with the land struggles. The wave of development has produced the history of dispossessions and resistance. The major struggles reported through *Narmada Bachao Andolan*, the anti-dam movement emanating in central India's Narmada Valley (Baviskar 1995), and the Chipko movement in the Himalayan regions of Garhwal and Kumaon (Guha 1989). These movements are significant to note in a country with colonial history that is labeled with 'undeveloped'. Through urban restructuring, India contests to chase development through evictions and displacements of urban other. The present study attempts to elucidate how these evictions are specifically taking place in the centre of Indian cityspace through creative destruction.

Aravind Adiga is a name that traversed from journalism to the literary world by getting man booker prize on threshold. Numerous fiction and non-fiction are produced by Adiga, however, his resplendent fiction includes *The White Tiger* (2008) his successful debut novel that devotedly provides new perspectives on intricate lives of Indian individuals with relation to spatial affinity. Through his competing narrative, Aravind Adiga prodigiously echoes the social and economic specificities as necessary to condition spatial survival in Indian society. The emerging modern India proposes new modes of urban lifestyling where an individual acquires new identity of the urban other and maintains this recognition while oscillating between the new and the old; the developed and the redeveloped Indian urban sphere. Literary reception of Adiga ranks him in the canon of contemporary Indian literature. Elen Turner (2012) defines the reasons of Adiga's subsumption in this ongoing canon as much of contemporary Indian fiction revolves around:

> *The lives of the educated, urban, English-speaking elite. Characters are middle-class, with aspirations of social and economic mobility, from sections of society benefiting from the economic liberalization that began in India in the early 1990s… Characters are usually young and grapple with some kind of identity crisis brought about by the "clash" of tradition and contemporary life. (2012, p. 1)*

Contemporary fiction of India implies tension between individualism and traditionalism, where according to Turner; individual in contemporary Indian fiction often implies the establishment of 'traditional forms of Indian adult subjectivity [that] revolve around marriage, family, and community… A rejection of these types of behaviors—namely through overt individualism—provides the antithesis' (2012, p. 1). This use of the individual to mollify 'Indian adult subjectivity' manifests an exclusively Indian perspective of the individual value. Within Adiga's work the individuals experience a variety of socio-economic constraints that eventually shape their lives towards destined achievements. Balram Halwai traverses from *Munna* and ends with *Ashok Sharma*. The shifts of identification list the experiences of deprivation and humiliation that Balram as a disenfranchised has encountered.

The journey epitomizes the struggle of a socially and economically deprived Balram to claim his right over the city in a country torn between the *Light* andthe *Darkness*. It presents both the effort of the underprivileged class and how the 'the rich people, politicians, policemen and the upper

society people are enjoying their lives' (Narasiman, 2013, p. 2). Balram Halwai belongs to "a nameless and birthday-less past" (Waller, 2012, p. 2) and therefore has to strive "against the affluent middle-class elites and politicians" (Sheoran, 2013, p 172).

3. A Note on Method
This research is a qualitative and analytical study in which a close textual analysis of Aravind Adiga's *The White Tiger* is carried out in order to highlight the rise of urban space and quest for the right to the city in postmodern India. David Harvey's theory of accumulation by dispossession and Lefebvre's framework of the right to the city are adopted as the framework of the study in order to define the making and remaking of urban infrastructure and lives of its inhabitants. This research study attempts to answer the following research questions: a) how Indian urban space formulates spatial relationships in the backdrop of a visible divide of the *Light* andthe *Darkness,* b) how this divided ambience is producing allegories of dispossessions and displacement, c) how Balram Halwai paves his success by asserting his right over the city.

3.1Half-Baked Cities for Half-Baked Men:
The White Tiger of Aravind Adiga documents the life journey of a *Half-Baked* Indian entrepreneur Balram Halwai. While narrating the success story of Balram by addressing Wen Jiabao, Adiga concedes Balram's resistance to assert his right over a *half-baked* city. The novel incisively portrays the modern day Indian country that is incessantly engaged in making its cities in the arena of global fair world-class cities, has devastatingly created spaces of difference where people breath in an air of competition. These differential spaces have evacuated morals, ethics and religion as the basic codes of conduct. The spatial relationship consequently is manufactured on immediate grounds of hostility, animosity and narcissism. People are taken not as human beings who can feel, think and respond but merely as commodities that can be used.

Adiga critically examines the frailties of development in India and the gifted ordeals that has given birth to anger and agony in the country. Balram aims to picture Wen Jiabao the real India that he would not be able to know through Prime Minister's speeches however to know this country he could turn whatever he hears 'upside down and then [he] will have the truth about that thing' (2008, p. 15). By exposing real India Adiga aims to dismantle all the constructed discourse of Indian democracy and development. Adiga begins his epistolary novel, by defining the spaces of difference that are born in its rural areas and grow in urban sphere. India is a country that is differentiated into 'two countries in one: an India of Light and an India of Darkness' (2008, p. 14). India of darkness consists of a third of whole country that is a 'fertile place', filled with the richness of agricultural as well as natural resources. By drawing comparisons between *the Darkness* and *the Light* Adiga pessimistically displays ignorance of Indian government to cherish its richly fertile villages. The 'Darkness' is an undeveloped India wherein the socio-economic dispairities lie by ignoring its rich soil, however, the 'Light' is an idealized prosaic of growing India with an absoption of 'mini-America'. An unromanticized picture that sketches darkness of India caricatures the defunct education system, rampant poverty and nepotism: "The ocean brings light to my country. But river brings darkness to India - the black river" (Adiga, 2008, p. 14). This ocean touches the coastal shores of Mumbai that ignites its commercial prosperity; however, the river Ganga that is called as 'river of emancipation' is the oxymoron of 'Death', 'whose banks are full of rich, dark, sticky mud whose grip traps everything that is planted in it, suffocating and stunting it' (2008, p. 15).

Adiga acutely demonstrates the contrast of the spaces of difference by highlighting the innate differences of Indian country that could not be removed in the emerging course of development. The spaces of difference are watered by two assorted types of inhabitants: "Men with big bellies and men with small bellies" (2008, p. 64). Men with 'the big bellies' connotes the rich of the country who remain hungry no matter how much they consume. The 'small bellies' however present themselves with earnest servitude before the 'big bellies'. The division of bellies is the only distinction of 'eat—or get eaten up' (ibid). Balram often thinks on such uneven and equally brutal hierarchical difference between 'two such contrasting specimens of humanity be produced by the same soil, sunlight, and water?' (2008, p. 80).

The spatial differences due to the economic scaling deprive individuals from the basic amenities of life. The rich who have 'big bellies' have bodies like 'a premium cotton pillow, white and soft and blank' but the 'story of a poor man's life is written on his body, in a sharp pen' (2008, pp. 26-7). Adiga excoriates the difference of lifestyling that has become a quagmire for the rich through which they could only be rescued by their *loyal* servants whom they hold through rooster coop and gods like Hanuman who is half like monkey and half human who serves his master gods with full devotion till his death. The individuals who do not learn from such gods need rooster coop since *Indian family* is very important for all Indians. The trenchant shackles of economic indifferences do not allow the individuals to think against the rich because they are 'trapped and tied to the coop' (2008, p. 176). They as drivers take millions of money alone from one place to another because the rich people could hang their families till death and "only a man who is prepared to see his family destroyed—hunted, beaten, and burned alive by the masters—can break out coop" (ibid). Adiga exhibits India as a country that is ruled by corrupt and rich landlords who govern religion, law and the related socio-economic institutions and thus construe spatial proximities where the poor is othered from all available amenities of life. The rich appear as the only legal heirs of the urban and rural sphere.

A country like India where such rich rule, are eventually not bringing development to the country for the sake of nation building instead all Indian rich are engaged in narcissistic pursuits of making their *bigbellies* bigger. However, Adiga sarcastically exposits, 'the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of? Losing weight and looking like the poor' (2008, p. 225). These bizarre endeavors reflect that how they are equally engaged in controlling their bellies for consuming more to pretend the 'big bellies' still small and emptied. Through rich suzerain in the Darkness, Adiga generalizes the common Indian public belongs to the Darkness moves to cities with same ideological notion of spatial differentiation. Adiga pictures the general relation that exists in India through the Stork and his servant Balram. Every Indian is assigned proper designation to subjugate and serve the rich whether this general public is half-baked who cannot complete their schooling and begin their servitude at early stages of their lives or the *fully formed fellows* who complete their school and university education and clad in English suiting take orders from the rich.

When the half-baked men cannot improve their conditions by working endlessly and paying one third share of their earning to the landlords they move to cities with expected betterment in their lifestyling. Adiga displays the innocence of these half-baked men who envision the city air as free where they can break the hierarchical spatial differences but Balram and millions like Balram are

imprisoned in rooster coop that has miserably tied them to loyalty. Balram comes to Dhanbad and becomes a driver at the bungalow of the Stork. Urban life teaches him the more civilized spatial differences unlike the brutal differences that he has lived through in the Darkness. These individuals while chasing their dreams of betterment become slums and if they get a chance to live in the rooms bestowed upon them by their rich masters then they spend their nights wrestling with mosquitoes, lizards and cockroaches. These migrated rural individuals eventually become urban others who have 'come from the darkness to Delhi to find some light—but they were still in the darkness' (2008, p. 138).

Soon after his arrival to urban realms, Balram realizes literal differences of the Light and the Darkness. He discovers that the city grows as *Light* because it squeezes the riches from its outside that ultimately leaves darkness behind as a hapless tragedy to be faced by the outside dwellers. This gifted darkness is neutralized when individuals internalize it as a natural process. Thus the suzerain of animalistic landlords and ignorance from government is nevertheless their naturalized destination: 'There was money in the air in Dhanbad. I saw buildings with sides made entirely of glass, and men with gold in their teeth. And all this glass and gold—all of it came from the coal pits' (2008, p. 53). For Balram Dhanbad appears to be the only city in the world with all its buoyant urban fantasy unless he drives to Delhi, the capital of India, that is the 'seat of parliament, of the president, of all ministers and prime ministers' (2008, p. 118). Delhi has brought to his life what Dhanbad could not. In Delhi Balram does not have any rival like Ram Parsad or any Nepali like Ram Bahadur gaping him. He does not have to shampoo their Pomeranian dogs neither message the stinky feet of the Stork.

His arrival in Delhi ignites him with the spaces of difference by describing the divided capital of India. The collage of new and the old buildings has drawn an invisible dividing line within one city the Old Delhi and the New Delhi. This line has disintegrated the Indian nation into two main classes the rich of the nation and the poor, unites two kinds of India; the *Light* and the *Darkness*. Delhi as the capital of the country represents both of the classes both of the 'Indias': 'Gurgaon, where Mr. Ashok lived, is the bright, modern end of the city, and this place, Old Delhi, is the other end. Full of things that the modern world forgot all about—rickshaws, old stone buildings' (2008, p. 251). This Old Delhi is an inevitable truth of India that could not be detached in an endless competition of worlding the cities. The Old Delhi offers all the below standard necessities of life that the rich use in first standard, cheap grocery, clothing, old books and its old infrastructure. The combination of old and new represents each as necessary as the other for Old Delhi demonstrates the past whereas new defines the developing India according to the demands of modern and global ways. Adiga renders that how Old Delhi that has been preserved for the historical sanctity but today it solely has become the capital of the *Darkness* of India.

Adiga deliberately assigns Balram a profession of driving so that he could voice the silences of the urban others who silently drive their cars according to the masters' indications. Adiga who articulates a class of urban drivers intentionally makes the rich mysterious and discloses their corruption through their servants. Adiga demonstrates the patience and tolerance of the urban other that collide in their everyday life with rich people through his character of Balram as driver. It is through this profession Adiga highlights the irascible elite of developed India whereby the parliamentarians have also engaged their drivers in pouring whisky while they are busy in meetings of bribing the ministers or dating with English ladies. The drivers available at immediate

service of their masters are completely unknown and strange to them. Balram experiences alienation when he devotedly tries to accompany Mr. Ashok after the mysterious departure of Pinky Madam however, as he meets his brother Mukesh, he expresses that 'I had nothing but this driver in front of me for five nights. Now at last I have someone real by my side: you' (2008, p. 189).

The urban other are like cockroaches roaming on the top of the net in Balram's servant quarter that he folds in the fiber of the net and crushes that and the fellow cockroaches take no notice of this: '*may be everyone who lives in the city gets to be slow and stupid like this*' (2008, p. 131). This reveals the suppressed desire of Balram who after bearing the great oppression, exploitation and amusement from the elites wants to be stupid like cockroaches that are numbed of their gradual erasure. The torture of inequality and the victimization of urban unevenness make Balram envious of the rich lifestyling. The ideological sphere of rich lifestyling drags him into the constant discomfort of haves and haves-not. He drinks Indian liquor and covets for English liquor. His intolerance becomes evident when he desperately strives to spend a night with an English lady with golden hair for which he spends seven thousand rupees that is certainly a big amount for him. But even after spending all his savings he could merely finds a fake English lady that makes further indulges him into an endless the measurements of haves and haves-not: 'how the rich *always* get the best things in life, and all that we get is their leftovers' (2008, p. 233).

The White Tiger is a satire on Indian strategic development of it urban infrastructure to beat the international the competition of world-class city making. Aravind Adiga while narrating an autobiography of a half-baked man paints the life of non-elite as dispossessed from the basic urban amenities and from human dignity. The urban subject exists in a symbiosis of divide. The distribution of unnatural neutralization of privileged and underprivileged, big bellies or small bellies have converted the *jungle* into an organized *zoo* (Adiga, 2008, p. 64). Adiga exposits that when the dispossessed class attempts to venture the unnatural line of distinction through natural approach it is taken aback by the animosity of the urban possessed. Balram as a *white tiger* has decided to assert his right over city and roam like a rare species of tiger in the streets of city. For this he wants to eradicate every single hurdle to obstruct his path of growth in the growing city. His visit to Laxmangarh along with Mr. Ashok and Pinky Madam has delighted his granny for the *better time* to get married. Marriage for him is a shackle that would impede his career in urban sphere and remain him connected with the *Darkness* that he has left behind years ago. The Indian family and urban elite both have imprisoned Balram in a cage that he wants to break when he would get the chance:

> There is a sign in the National Zoo in New Delhi, near the cage with the white
> tiger, which says; Imagine yourself in the cage.
> When I saw that sign, I thought, I can do that—I can do that with no trouble at all.
> (2008, p. 177).

Adiga displays that Balram has been driving Mr. Ashok all the days long with millions of money but after Ms. Uma's advice of replacement has plagued his loyalty and servitude. His fear of displacement has urged him to possess what he could not think of possessing; the millions in the red bag could potentially change his fortune and when he devises his plan he comes to know that '*I was Looking for the Key for Years But the Door was always Open*' (2008, p. 267). Balram

expounds that in India where the people are doubly oppressed and controlled are optimistic for the future by waiting for someone like 'Alexendar', 'Abraham Lincoln', 'Mao', who would revolutionize their lives and provide them right over city, for him 'that will never happen. Every man must make his own Benaras' (2008, p. 304). Balram has chosen the path to claim the city what his teachers have taught him as a right path. His displacement would again bring him back on the footpath and he would again have the similar exertion of finding work for days long. This fear has made him vehemently adamant to liberate himself from the Rooster Coop and from the eternal servitude of urban elite: '*I can't live the rest of my life in a cage, Granny, I'm so sorry*' (2008, p. 278).

Immolation of the Indian family for Balram has not been an easy decision for Balram but when he recalls the futility of his existence in the *Darkness* he readily takes decision of possessing the urban life. His apology to kill Mr. Ashok instead of 'gag him and leave him in the bushes, stunned and unconscious' so that he may escape with the bag full of money is validated when he states that 'his family was going to do such terrible things to my family: I was just getting my revenge in advance' (2008, p. 285). Adiga satirizes that the revenge of Balram could not be equated with seventeen murders in the *Darkness*. Balram possesses Bangalore as his city with a new name of Mr. Ashok Sharma, that is occupied by the outsiders and therefore his detection would not be simple and he could claim his right over the city lifestyling as an entrepreneur. Through the course of the novel Adiga represents that Balram's resistance against the Rooster Coop is a manifestation of liberation. His journey from Munna to Ashok Sharma indicates his efforts of claiming his right over the city that he is hopeful from his employees; the sixteen drivers: 'If they notice the way I talk, the way I dress, the way I keep things clean, they'll go up in life. If they don't, they'll be drivers all their lives' (2008, p. 302). Balram refers to story of Budha to narrate his distinctive success story as when Budha has been asked whether he is a man or a god, and he replies: 'Neither. I am just one who has woken up while the rest of you are still sleeping' (2008, p. 315). Balram is different because he has woken up while all others are sleeping in waiting for the arrival of their well wisher to break their Rooster Coop, and this is the only reason that could change the lives of his employees and all others who know him because he has broken the coop.

Balram has changed things for himself by possessing Bangalore but his act of assassination has displaced him from Delhi. The capital of India has become again a fantasy for Balram. The glass buildings of Delhi have made Balram restlessly ambitious that he plans tragic displacement of Mr. Ashok the one who admires lifestyling in the *Darkness*, finds his food delicious, does not reluctantly distanced from Balram, and is not hesitant to sit on the bad of Balram in his servant quarter where Balram is uncomfortable with the presence of cockroaches and lizards. Unlike the typical elite class, preoccupied with superior cachet, Mr. Ashok expresses his dissatisfaction from the ways of his lifestyling: 'I'm sick of the life I lead. We Rich people, we've lost our way, Balram. I want to be a simple man like you, Balram' (2008, p. 238). The desire of Mr. Ashok is unnatural according to the societal discourse of the natural divide between rich and poor. His death becomes inevitable because of his revolutionary ideals and Balram has found him an easy prey to be assassinated. However, he wishes that he would have killed Mukesh instead of Mr. Ashok, but the fact is that when it would have been Mukesh, Balram could never plan any such thing.

4. Conclusion

The White Tiger by Aravind Adiga is thoughtfully presenting the socio-economic integration in spatial configurations. Adiga through staunch criticism over the plagued society with corruption, bribery, chaos and injustices, depicts the misery of life whereby the downtrodden and socially outcast inhabitants of the *Darkness* are left with no choice except to use the same perverted means for their emancipation from their assorted dispossessions cast by the elite. In close reading of the novel, I have observed through Balram and Mr. Ashok Adiga has depicted both the present and the future of India where the government is solely interested to produce the world class city through structural and technological growth by neglecting the hierarchical division of its citizens is bringing huge destructions at social level. For this reason I have perceived that Balram and Mr. Ashok symbolically refer to the desire of India where the divide of the *Light* and the *Darkness* survive. The *Light* that symbolizes the growing India to meet the international standards where as the *Darkness* metaphorically refers to the rigid, conventional ways of life that does not compete the global emergence of modernization. The execution of Mr. Ashok reveals the execution of the conventional pathways of obstructing the ways of emancipation and Balram is the protagonist who extricates emancipation for India out of the conventional modes lifestyling. Through Balram's eternal displacement from Delhi; the heart of India, Adiga demonstrates the illegal approaches of eliminating darkness for spreading light in the country. Such elimination would always demand brown envelops as a fuel but still there is a possibility when 'a man in a uniform may one day point a finger at me and say, *Time's up, Munna*' (2008, p. 320).

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